

UNIQUELY AMERICAN: THE ELEVATOR

The Chinese had their windlass, Egyptians their rope tackle and the Phoenicians their ship's windlass. And while, undoubtedly, you may find plans for a passenger lift among Michelangelo's drawings, it remained for an American to first hook a platform to a hoist hook and have the first passenger carrier. Henry Waterman of New York accomplished this in 1850. Technology took over and three years later we had the first safety device, five years after that the first commercial application (Astor House, N.Y., 1858).

House, N.Y., 1858). Cyrus Baldwin came up with an hydraulic elevator in 1878. William Baxter, Jr. invented the electric elevator in 1884.

Speeds went up and with them the ratio of accidents. The gearless traction elevator (1902) had much to do with the increased safety that was demanded.

And look at what we have now! Elevators that are pushed from below. Shafts that stop beneath the ceiling of the top level. Cabs whose ceilings are extendable to accommodate freight as well as passengers. What'll they think of next? Who knows? All we know (and are quite happy about) is that when the innovations come they will more likely than not come from the manufacturers we represent. These folks have emphasized product development for years now and their drawing boards would take your breath away much like the boards at GM and Ford would amaze the backyard mechanic.

It was the architect and his high rise buildings that really brought out the need for the elevator. And it'll be the architect with his new ideas that will bring about the elevators of tomorrow. We think we represent the firms best able to meet the challenges of the future. Who'll fling the first gauntlet?

Ken & Tom Rosenberg

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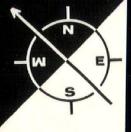
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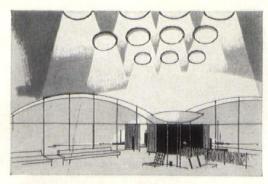
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Mount Clemens Federal Savings and Loan Assn., Mount Clemens, Mich. Architect: Meathe, Kessler and Assoc., Inc., Grosse Pointe Park, Mich. Photo: Baltazar Korab.

Soaring shell roof that lets the daylight through



Long span of concrete shell roof permits spacious, column-free interior, with ceiling 23½ feet high at the center. 21 skylights piercing the thin shell create dramatic light patterns.

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The complete freedom of form possible only with concrete inspires architects everywhere to seek imaginative new designs for buildings of all types and sizes.

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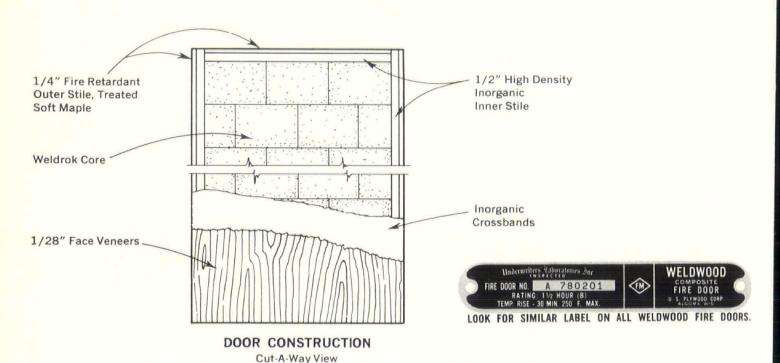
A national organization to improve and extend the uses of concrete

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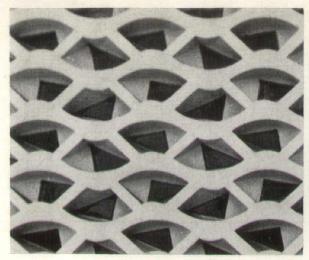
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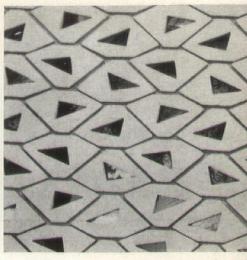
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Blocks custom cast in two basic shapes to the specification and special design by Maynard W. Meyer & Associates, laid alternately, glazed with triangular pieces of cathedral glass, build the north wall of the drafting room in their offices in Milwaukee. Exterior joints set flush, epoxy coated, create a monolithic appearance. Interior joints are raked, emphasizing the individual shapes of the units.







ARCHITECT

JUNE 1963

IMPRESSIONS OF THE NATIONAL CONVENTION	8
1963 MERIT AWARD	10
ARCHITECTURE A FAMILY TRADITION	13
AWARD WINNING ARCHITECTURE	16
THE NEW ESTHETIC IN CONCRETE BLOCK .	21
EXAMINATION SCHEDULE	29
WELCOME ABOARD	30
CHAPTER NOTES, NEWS NOTES	

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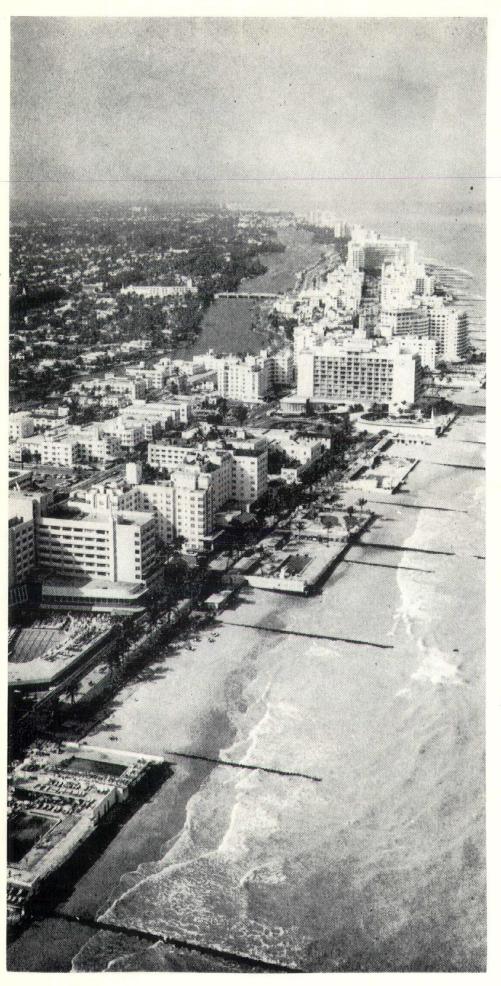
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the quest for quality in architecture

IMPRESSIONS
OF THE NATIONAL
CONVENTION
IN MIAMI

When you visit Miami for the first time, you should drive in from the north at night, turn off the main highway at North Hollywood and then continue south on Collins Avenue thru Bal Harbour and Miami Beach. In the first few blocks you will be impressed with the continuous line of motels, each proudly advertising a beautiful swimming pool plus swimming at the Ocean Beach, and each with lush tropical planting, colored lights and insistent neon signs. The sight becomes more and more impressive as you continue south until you begin to wonder if the market ever becomes saturated. As block after block blends into mile after mile, the motels become larger and larger, multi-storied buildings with balconies at every room, each entrance fighting for recognition and each trying to overwhelm its neighbors. The total effect is awe inspiring.

Miami has some problems that are not apparent in the tourist strip since it is a city with virtually no industry and two languages. In the downtown area you can see and hear the Spanish-speaking Cubans everywhere.

The airlines, Pan-Am, Eastern and National, are the three biggest employers in Miami, accounting for over 1/3 of the total business transacted in the city.

Miami is planning to build an International Trade Center that would be something like a continuous World Fair and involve all of the countries of Central and South America. When this happens the tourist population of Miami is likely to double!

Automotive travel in Miami is similar to Chicago with the new expressways making crosstown travel reasonably fast and efficient, while other streets are slow and congested.

There are palm trees everywhere and beautifully planted and maintained islands in the center of many of the heavily travelled streets. The view across these planting strips to the blue waterways beyond give the entire city a feeling of fresh cleanliness that is hard to match anywhere. The grass lawns and shrubbery require continual watering because of the sandy soil and constant dry heat.

The Americana Hotel was a delightful place to hold the National Convention, away from the realities of life and designed to create a sense of freedom, luxury and gaiety. The patio, pool and beach areas were perhaps the most inviting this writer has ever seen, a wonderful place for a refreshing swim or a lazy afternoon in the sun.

I wish that I could say that I was as impressed with the convention as I was with the city.

Perhaps the build-up of Bal Harbour as a location, left the speakers and the product displays at a disadvantage in providing the inspiration I had come to expect. There were some excellent speakers, starting with Chet Huntley Monday noon and continuing with Sir Basil Spence, Dr. Edward T. Hall, George McCue and Ada Louise Huxtable, but in between there were disappointing talks that had many of us squirming in our seats as high sounding phrases dissolved into nothingness.

I don't know why it is that architects of some stature can rarely find anything good to say about another architect's work. It must be extremely disconcerting to the average layman who looks to these leaders for guidance and direction, and a little nauseating for other architects to see this display of ego. Robert Anshen and Paul Rudolph definitely left me with the impression that they were the only two persons who had the ability to provide quality in architecture and yet even they could not agree. Mr. Rudolph said that it is a well-known fact that all our great works of architecture function very badly. Perhaps he was thinking of some

of his own clever designs when a question was asked from the audience: "How then can these buildings be called great?" He replied that it is always necessary to compromise in an effort to create something beautiful. The Guggenheim Museum, he suggested, functions very well as a parking ramp in his home town but not as an art gallery in New York. Mr. Anshen very gallantly contested this idea but soon dropped into the same pattern as Rudolph by holding the Americana Hotel up to ridicule because of cheap materials and poor acoustics. Morris Lapidus, the architect, listened politely in the sixth row. Then someone added that he had answered his telephone twice when it was the phone in the adjoining room that was ringing and always looked for high ground when the water closet in the next room was flushed. Mr. Lapidus finally replied that everywhere he looked he noticed smiling, happy people enjoying their stay in this very badly designed building.

We should always invite an anthropologist to participate in any panel discussion on architecture. Dr. Edward Hall got us out of the fog and down to earth for a few hearty laughs by showing space relationships between fish, birds, animals and human beings. These space relationships, he explained, have definite dimensions that are felt and maintained by all creatures, can be accurately scaled and obviously have a direct bearing on the quality of architecture. His illustrations of a man and woman trying to establish the proper space relationship between each other was hilarious but quite factual nevertheless.

The business meetings were well organized and efficiently conducted to accomplish the aims of the president and his staff. A full discussion of each item was allowed and the decisions made in a traditionally democratic way. The most interesting discussion revolved around the proposal for a new three and one-half million dollar AIA Administration building in Washington. Some members felt that the site was too restricting but others contended that the genius of the profession would conquer this problem so that a truly distinctive building could be erected.

Several tours were planned by the Florida chapter including the "Tropical Night Caper" to the Hialeah Race Track Wednesday night. This was truly a wonderful party in a beautiful park setting of palm trees, formal garden and an interesting aquarium of tropical fish. The entertainment, after cocktails and dinner, consisted of Hawaiian singers and dancers and later a group of Calypso singers and dancers. A few limbo exercises got everyone in a gay mood and the younger architects climbed onto the stage to try going "under the bar". They were almost as good as a previous group trying to do the hula.

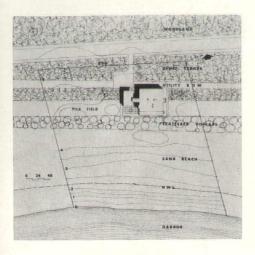
The South Florida Chapter published a very interesting booklet of outstanding architecture in Miami complete with photographs, history and maps. They selected 80 different buildings and outlined two tours that would allow the observer a chance to stop every few blocks and eventually end up back at the Americana Hotel. I don't suppose many had a chance to take advantage of these tours but for those of us who did, we owe a vote of thanks to Russell Pancoast and James Deen for making these trips possible.

This year's professional program, "The Quest For Quality In Architecture", was certainly the finest subject that any convention could pursue. Sir Basil Spence described the elements of size, proportion, scale and texture as the necessary ingredients. George McCue raised some interesting questions about what and who influences quality. Karel Yasko provoked a good number of questions about the government's role in architecture but his talk still left me wondering how the "Pedestrian" selects the "Pro". Finally John M. Johansen presented the case for the small office in the attainment of quality. Surprisingly enough, Wallace K. Harrison, representing the large office, agreed with Johansen and the program ended on a high note of unity. Whatever the problem, whatever the limitations, our goal should always be to achieve that quality which makes our profession great. As Ada Louise Huxtable said, "If all else fails, we should talk about it". And Robert Anshen replied, "If you have to talk about it, you haven't got it".

By Jack W. Klund, AIA



"Fine example of extreme care in a comparatively simple problem. Relaxed, straightforward handling of the problem of the beach house, resulting in charm. Plan very functional and illustrates care and attention to detailing. Nicely placed in landscape, taking advantage of the trees," reads the explanation of the 1963 Honor Awards jury for this merit-award winning building by Rolf N. Irgens, AIA. OWNER William L. Law,



- a Milwaukee businessman, married, with four children (three girls and a boy); ages 6 to 14.
- wife desired an easily maintained vacation house including all conveniences (dishwasher, clotheswasher, dryer, etc.).
- husband required indoor charcoal grille adjacent to dining area while wife desired openness from kitchen both for serving convenience and conversation.



- each of four bedrooms contains bunked fullsized beds thus accommodating up to sixteen people for gala weekends.
- a fireplace, essential.
- a game area to be part of living area.
- house to be designed for all seasons; nearby winter sports.

LOCATION

- 1½ hours by private plane to home and business.
- on north shore of a sheltered Lake Michigan bay.
- soil of sand; maximum of 5 feet above average lake level; in path of water runoff from north.

- in a semi-wilderness area abundant with wildlife.
- distant south view through scattered trees across bay to town; southeast to the vastness of the lake.

FORM

- rectilinear; juxtaposed masses.
- main mass hovering low over sand.
 CONSTRUCTION
- post and lintel support of wood plank roof deck.
- frame enclosing walls, dividing partitions, and floors.
- moisture barrier under crawlspace.
- concrete block foundations.
- built-up roofing.
- concrete slab in carport dressing rooms, etc.
- skylites in interior baths.
- rigid and blanket insulation.

FINISHES

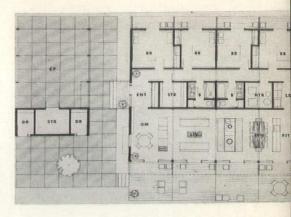
- cedar exterior siding.
- gypsum wallboard interior walls.
- wood plank ceiling.
- vinyl asbestos flooring.
- ceramic tile in baths.

HEATING

- forced warm air, two zones, oil fuel, two furnaces.
- ducts in crawlspace.
- quick pickup for off season weekends,

PLUMBING

- well
- septic system



OTHER CONSIDERATIONS

- south wall of glass toward lake.
- protection of windows and doors with generous overhangs.
- French doors for both ventilation and access.
- division of active and quiet areas.
- wood decks for outdoor living.
- brightly colored canvas baffles separating bedroom deck areas.
- house raised above ground for both better view and protection against water.
- morning view from bedrooms across sunlighted clearing to dense cedar growth.
- clothes drying area outside east entrance.







1963 MERIT AWARD WINNING BEACH HOUSE

BY ROLF N. IRGENS, AIA







architecture/ a family tradition

PETER BRUST, FAIA was born in 1895 in Milwaukee. He started his apprenticeship as an architect in 1895 with V. Esser and later with the firm of Clas and Ferry. In 1905 Peter Brust, Julius Heimerl and Richard Philipp founded their own firm. In 1912 Julius Heimerl left this partnership. The firm of Philipp and Brust continued until 1926 when Peter Brust went into partnership with his sons, John and Paul.

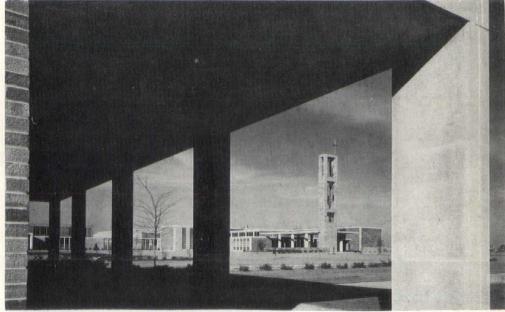


JOHN J. BRUST (center) received his degree of architecture from the University of Notre Dame. He attended Catholic University in Washington for graduate study. He received the Henry Adams Award, The Langley Traveling Fellowship and Alternate in the Prix de Rome. He was registered as architect in 1939. He is a member of the AIA since 1940 and has served as director, vice-president and president of the Wisconsin Chapter.

PAUL C. BRUST also graduated in architecture from the University of Notre Dame. He attended the Graduate School of Columbia University, New York. He was registered in 1933. In the following pages we record buildings designed by Brust and Brust, Architects.













Upper — Security National Bank, Milwaukee Above — St. Joseph's Convent Chapel, Milwaukee Left below — Residence, Kohler, Wis. Right below — Lobby, Sacred Heart Sanitarium Below — American Club, Kohler, Wis.

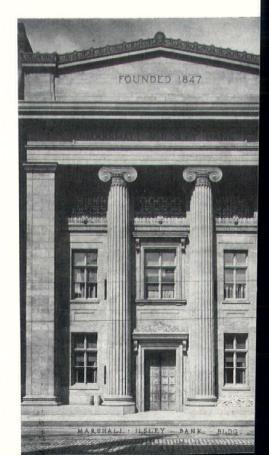




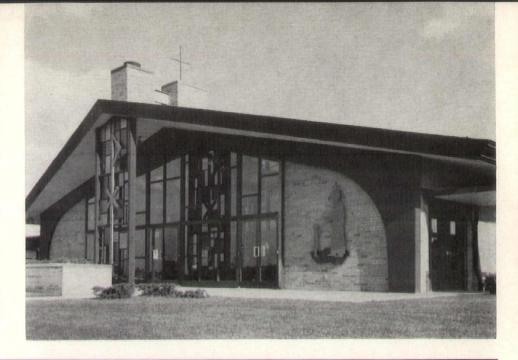


The firm of Brust & Brust was developed through the imagination and foresight of Peter Brust many years ago. The Brust clan had its start in the early 1840's in the New Coeln area just south of St. Francis. Mr. Brust's father, a combination carpenter, cabinetmaker and farmer in the early days of Milwaukee, trained his oldest son, Peter, born in 1869, as a carpenter. Mr. Brust was about 26 years old when he apprenticed in Mr. V. Esser's office and later in the office of Ferry and Clas. It was in this latter office that a team of young architectural apprentices made up of Peter Brust, Richard Philipp and Julius Heimerl worked together on such buildings as St. John's Cathedral, Milwaukee Public Museum and other buildings. About 1905, they joined forces and opened their own office. Mr. Heimerl remained with the organization about seven years. The firm of Brust & Philipp then developed into a large organization that in its day had over 30 men. Some of their projects included the development of the Kohler Company and the Kohler Village, Marshall & Ilsley Bank, St. Joseph's Convent Chapel, the Milwaukee Zoo and various other municipal, industrial and commercial projects.

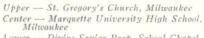
About the turn of the century, Peter Brust became quite active in civic affairs and about 1906 when the first Milwaukee County Park Commission was formed, he was named as one of the five members. He also was active in many planning projects proposed for the re-



development of the downtown area between 1915 and 1925. He worked on a committee that helped formulate the first Milwaukee Building Code and worked on the early development of zoning. In 1921, he was named as chairman of the Zoning Board of Appeals and kept this position for over 20 years. Mr. Brust was a member of the Mayor's advisory council in Milwaukee. He was also chairman of the Advisory Board to the State Industrial Commission, and helped to set up the first set of Building Regulations for the State of Wisconsin. He was honored by the American Institute of Architects being selected as the second fellow from the State of Wisconsin. Later, he was selected as a member of the Wisconsin Registration Board of Architects and also elected as a Regional Director of the National Organization of the American Institute of Architects.

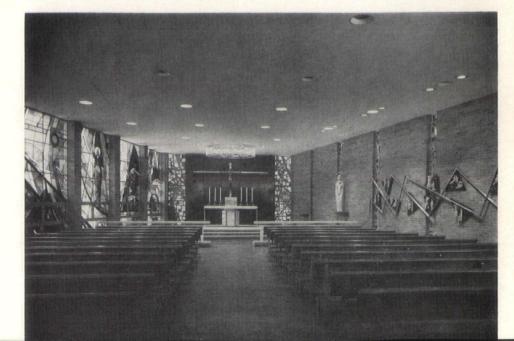


In 1926 when the partnership with Mr. Richard Philipp was dissolved, Mr. Brust opened a smaller office to train his sons. Paul and John. Paul joined the firm in 1929, and John in 1936. The office has been run by the two brothers since the death of their father in 1946, and with 19 children between the two of them, it looks like there will be a continuation of a family business for some time to come. Both members have been very active in the American Institute of Architects work and John was president of the Wisconsin Chapter in 1960. In recent years, the office of Brust & Brust has performed work on various government agencies including the Army Engineers, Navy and Veterans Administration. They have also performed work for the State of Wisconsin and Milwaukee County. Besides being architects for a number of hospital projects, the office has been associated with out of town architects on the Milwaukee County Hospital and the Veterans Administration Hospital. Also, they have handled most of the work for the Edward Schuster Company and were associated on the Capitol Court Shopping Center. The school work included projects for Marquette University, University of Wisconsin, City of Milwaukee School Board and a number of parochial schools. They designed a number of buildings for St. Joseph's Convent, a large college for the Notre Dame Order in Mequon, Wisconsin and the recent De Sales Preparatory Seminary at St. Francis, Wisconsin. Commercial projects and small industrial plants are included in their catalog of completed work.



Lower — Divine Savior Prep. School Chapel, Milwaukee





In the following two pages we record eight Honor Award winning buildings designed by John J. Flad and Associates of Madison.

The achievement of receiving the highest number of awards given to one firm during the first decade of the Honor Awards Program, sponsored biennially by the Wisconsin Chapter of the American Institute of Architects for its members since 1951, is shared by the firm of Grassold-Johnson and Associates, Milwaukee. (See May issue Wis. Arch.).

Records about the early years of the Honor Awards merely list the winning buildings and architects. According to these, four buildings by John J. Flad and Associates received awards in the 1951 program.

Beginning in 1955 records are more complete. The First Honor Award for distinguished Accomplishment in Architecture went to the Parker Pen Industrial Plant in Janesville, and Second First Honor Award was given to the Middleton State Grade School. Both buildings designed by John J. Flad and Associates. The jurors, Carl Koch of the Massachusetts Institute of Technology, Harold Spitznagel, practicing architect in Sioux Falls, South Dakota and John W. Root of Holabird, Root and Burgee of Chicago agreed: "To commend the straightforward plan of the structure of the Parker Pen building and the well integrated exteriors." The Honor Awards Committee analysis of the Jury decision reads: "The Jury approved the clean, simple lines and approved its flow-of-work plan. The architectural problem, well solved by the design solution, was that the building must reflect, inside and out, the owners' leadership as a major national industrial institution and a leading industry in the area.

The entire manufacturing area had to have an atmosphere commensurate with the intricate processes of manufacture performed therein, and the exterior, while reflecting the interior, had to blend with the surrounding landscape. These requirements were achieved in excellent fashion." The jury statement for the Middleton State Grade School reads: "The jury was happy with the effective handling of the materials and mass elements of the exterior. The design is commended for its interesting fenestration and human scale. The jury notes with approval that the present dark ceilings will later be covered by a light-colored acoustical material."

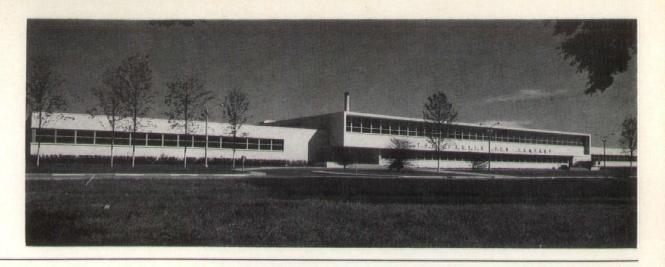
The jury of the 1959 program, Philip N. Youtz, Dean of the School of Architecture, University of Michigan, Victor C. Gilbertson of Hills, Gilbertson and Fisher, Minneapolis and Richard M. Bennett of Loebl, Schlossman and Bennett, Chicago awarded an Award of Merit to the Giftland Shopping Center, Wisconsin



AWARD WINNING ARCHITECTURE







JOHN J. FLAD AND ASSOCIATES

Dells and the West Side Elementary School in Elkhorn. They particularly approved of the informal and inviting atmosphere of the shopping center lacking the banality of the usual row shelves. They liked the balconies tempting customers to the upper level on the first floor where an informal cafe with outside seats was a pleasant feature for summer use. Commending the very simple and direct manner by which this shopping center was achieved, they remarked: "Shops like these dramatize merchandise by demonstrating that good design is one of the best media to attract customers."

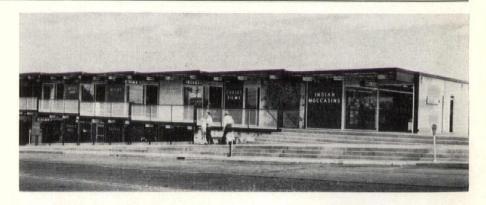
About the West Side Elementary School they said: "a warm, attractive and stimulating school. On the exterior, the polychrome treatment of the classrooms gives them informality and appeal. The scale of these rooms seems to suggest the world in which children live. The plan is simple and thoroughly functional."

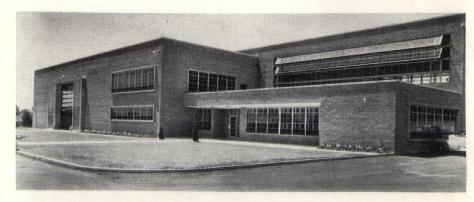
Upper left: St. Michael's, Beaver Dam — 1952 Center left: St. Ignatius, Mt. Horeb — 1952 Lower left: St. Bernard Grade School — 1952 Upper right: Parker Pen Company, Janesville — 1955

1955
Upper center right: Giftland Shopping Center,
Wis. Dells — 1957
Lower center right: Sauk County Hyway Garage
— 1952
Lower right: Middleton Grade School — 1955
Below: West Side Elementary School — 1959

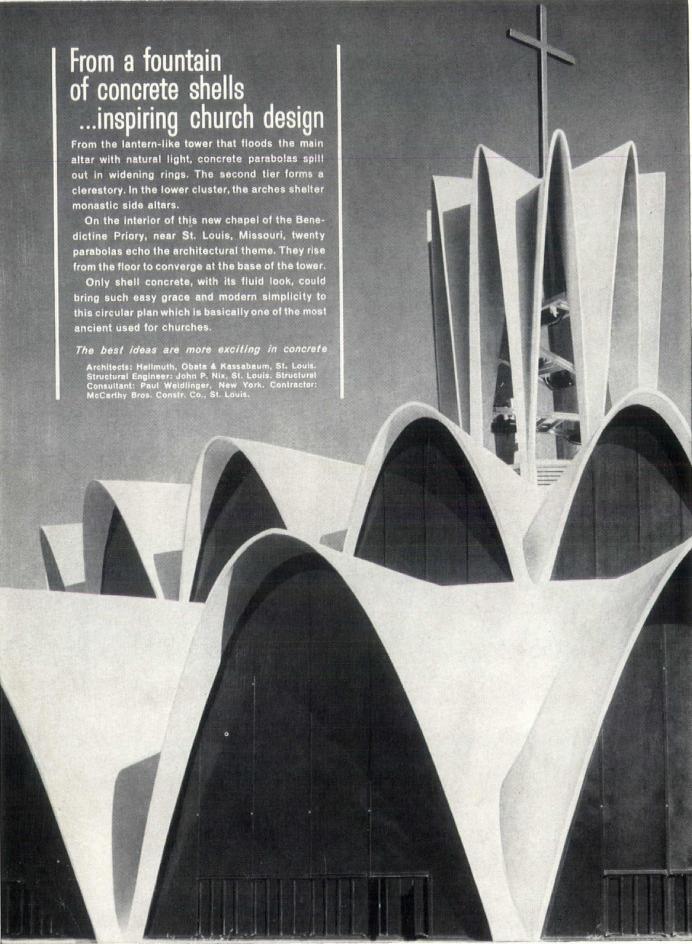
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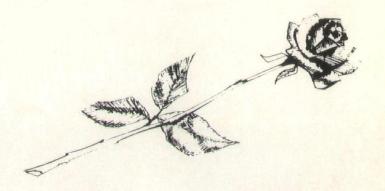




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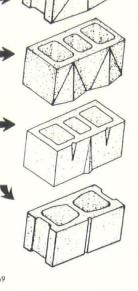
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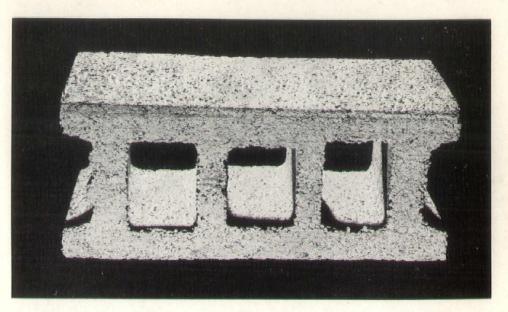
exterior. There are a great number of selections available in size, shape and texture, and almost any pattern arrangement can be accomplished. Block is economical, flexible, durable, self-insulating, reduces sound and is fire-safe. It is a product that an architect can use in any design for walls of fashion and create desirability and interest for the home owner, commercial or industrial builder.

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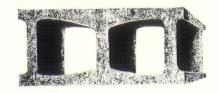


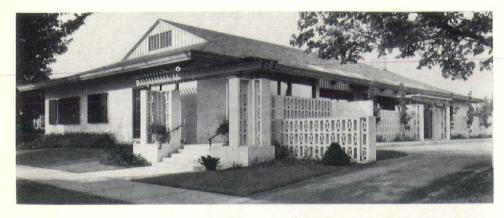
It was not long ago that mention of concrete block inevitably evoked the image of garages, foundation walls and other inconspicuous parts of buildings. For concrete block was supposed to be a cheap material in more ways than one.

Thanks to the imagination of our architects — a few at first — and developments in technology, the lowly held concrete block matured into a flexible, economical and desirable building material that will mold into anything the architect's imagination can come up with. In less than ten years the prophesy that "concrete block has a bright future" has also come true in Wisconsin architecture. Concrete block is a collective term in-

cluding every type of building block that is part cement. The other parts may be any aggregate from sand to volcanic rock. Each of these aggregates does a specific job: some are light, others are very strong, still others have a special surface. The versatility of the material is its greatest asset.

According to available records the first concrete block was molded in this country by a Mr. Franklin W. Smith in 1882 for his house in St. Augustine, Florida. These blocks were cast in wooden forms with concrete having the same consistency than that used for sidewalk construction. This method of producing "artificial stone" spread slowly, and in 1890









the first simple hand-operated machine was developed to take care of "mass" production.

The first hand-tamped machine was invented in 1904. In these early machines the mold box came apart to make it easier to remove the block. At that time, three men working 10 hours a day could produce 200 blocks. The blocks at that time were 24 in. long, 12 in. wide and 9 in. high. Naturally the masons objected to the weight. To overcome this problem of weight core holes were put into the block. In 1907, the face-down machine was brought onto the market and produced the familiar rock-faced block. Seven years later, the first automatic face-down machine was invented and in 1929 lightweight aggregates entered the picture. The invention of the vibration under pressure machine in 1939 enabled industry to produce 5,000 blocks per machine per day.

Today over two billion blocks are produced annually. If the development in less than 70 years seems dramatic, so are the changes the block itself has undergone.

Countless sizes, shapes, textures and colors are produced in block ranging from the decorative to the functional. As one Wisconsin architect puts it: "Concrete block suits my design expression. It is satisfactory in construction cost and I use it whenever the structural system and design theme permit it."

Perhaps most exciting, besides the economy, fire-resistance and sound-absorbing property of the block, to the architect, however, is the new esthetic of the concrete block. It can, as was done on our cover picture, be cast to the architect's special design and specifications.

Or countless variations can be obtained by the use of standard precast block.

The exploration of concrete block, its versatility and the individual concept of design by some Wisconsin architects is shown in the following pages.

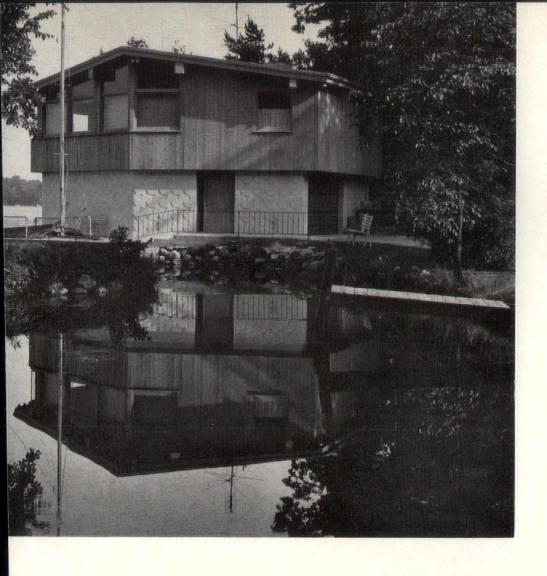
Upper and center — Raasch Funeral Home, Milwaukee

Architects: Norman A. Hintz-James F. Browning Ornamental screen wall of formed block surrounding parking lot.

Lower — Thompson Concrete Products Company, Racine

Architect: Francis Wilson

Combination of blocks: Walls of highlight block, soffit block for solar screen.



Upper - Boathouse, Cedar Lake

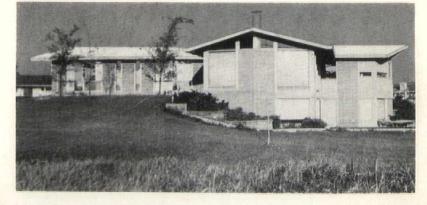
Architects: Maynard W. Meyer & Associates, Milwaukee

First floor of shadowal block, housing boats and cars.

Center — Residence in Milwaukee Architect: Charles Harper, Milwaukee Polished haydite block throughout.

 $Lower-St.\ Peter's\ Evangelical\ Luther an\ Church,$ Milwaukee

Architects: Steffen & Kemp, Milwankee Tower of specially cast reinforced block.

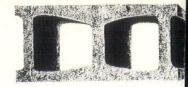


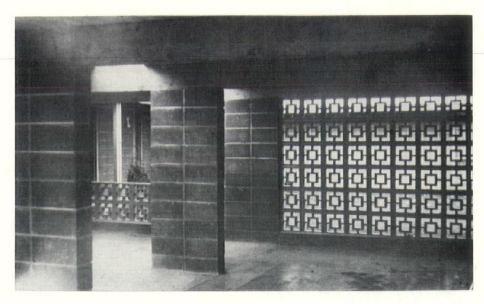


Wisconsin Architect - June 1963

Upper — Residence of Charles Harper, Milwankee Carport screened off by standard block.

Center — South Milwaukee Marine Bank Architects: Maynard W. Meyer & Associates, Milwaukee North and south wall screened with solar block.





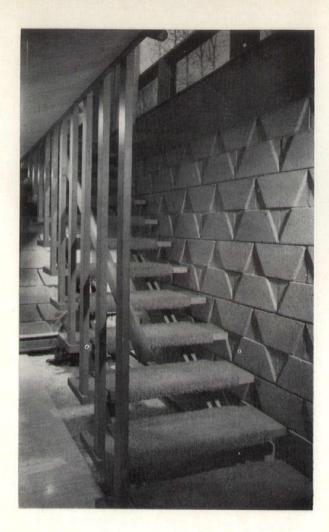
Lower — Residence Architects: Maynard W. Meyer & Associates, Milwaukee Polished Haydite block throughout the structure. Combined with wood trim and strong colors achieves warm and livable atmosphere.















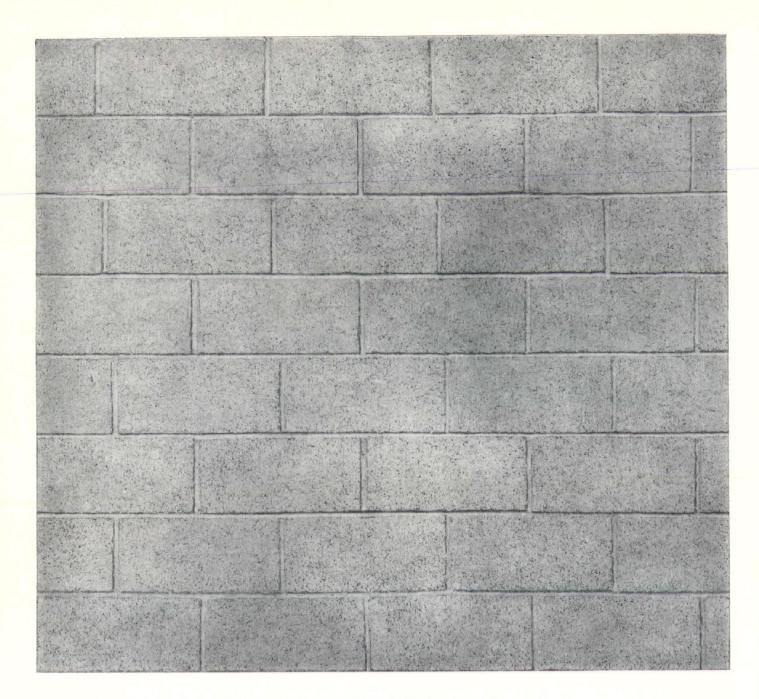
Upper left — Residence, Bayside Architects: Tannenbaum & Koehnen, Milwaukee Standard block on the exterior, shadowal block inside stairway.

Upper right — Guarantee Savings & Loan
Company, Milwaukee
Architects: Tannenbaum & Koehnen, Milwaukee
Custom cast block, ceeded amber glass cast directly
into block according to specification.

Lower right — Washington Park Lutheran Church, Milwaukec Architects: Steffen & Kemp, Milwaukee Walls of lightweight block, chancel 8 in. square block back bonded.

Lower — Family Service Building, Milwaukee Architects: Schutte, Phillips, Mochon All interior walls are stack bond concrete block.





Count the concrete blocks in this wall. Multiply by 12 pounds.

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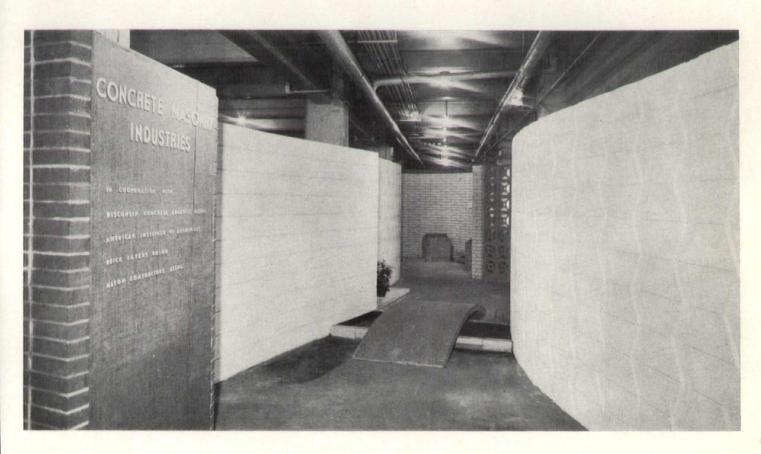
often be lighter and more economical. Lightweight blocks cost less to transport, are easier to handle, and go up faster.

Besides cutting weight, USS GARY-LITE slag aggregate provides excellent fire-resistance in concrete (actually more than other aggregates tested), long-lasting beauty (different sizes of GARYLITE provide a variety of textures), and proven durability (wetting, drying, and freezing have little or no effect). Next time you need lightweight concrete, check into the advantages of specifying USS GARYLITE expanded slag as the aggregate. For more information write United States Steel, Slag Products Section, Room 6764, 208 South LaSalle St., Chicago 90, III. (Area Code 312-236-9200) USS and GARYLITE are trademarks.

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Thank you, Mr. Architect, for another job well done!

We were happy to work with your committee in the design of the Concrete Masonry exhibit for the 39th Annual Milwaukee Home Show.



The Concrete Masonry Industries of Greater Milwaukee, in cooperation with the Wisconsin Concrete Products Association — A.I.A. (southeastern section) — Mason Contractors Association and the Bricklayers Union, had an outstanding booth, as shown in the above picture, and many favorable annotations were received from home show visitors.

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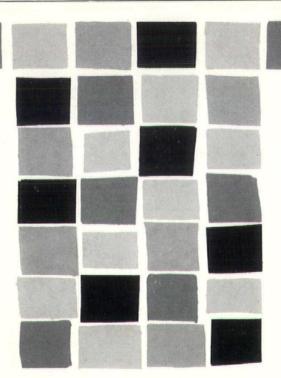
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DIVISION I — QUALIFICATIONS AND PREPARATION FOR PRACTICE

	TIME	HOURS
Exam A - Natural Aptitude and Theoretical and Practical Training	***************************************	0
Exam B — Personal Audience — When the applicant has satisfactorily passed the written portion of the examination and his application shows that he may have the requirements to pass Exam A he will be scheduled for Exam B, his Personal Audience before the Architectural Division of the Board.		

FIRST DAY - AUGUST 27, 1963

DIVISION II - STRUCTURAL DESIGN AND MATERIALS

Exam C — Structural Design and Materials	8	A.M.	to	12	N.	4
Exam D — Graphic Statics and Truss Design	1	P.M.	to	5	P.M.	4
Exam E — Selection and Use of Materials	6	P.M.	to	8	P.M.	2

SECOND DAY - AUGUST 28, 1963

DIVISION V - ARCHITECTURAL DESIGN

		The state of the s						
Exam L — Design	Problem		8	A.M.	to	12	N.]	
			1	P.M.	to	5	P.M. }	12
			6	P.M.	to	10	P.M.	

THIRD DAY - AUGUST 29, 1963

DIVISION IV — MISCELLANEOUS — HISTORY OF ARCHITECTURE AND COMPOSITION

Exam K — Architectural Composition	8	A.M.	to	12	N.			4
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DIVISION III — MECHANICAL EQUIPMENT, COUNSELLING AND ADMINISTRATION AND SUPERVISION

Exam F — Mechanical	Equipment of Building	1	P.M.	to	4	P.M.	3
Exam H — Supervision		4	P.M.	to	6	P.M.	2
Exam G — Counselling	and Administration	7	P.M.	to	10	P.M.	3

FOURTH DAY - AUGUST 30, 1963

DIVISION IV — MISCELLANEOUS — HISTORY OF ARCHITECTURE AND COMPOSITION

Exam I — Miscellaneous	8 A.M. to 10 A.M.	2
Exam J — History of Architecture	10 A.M. to 12 N.	2

IMPORTANT NOTICE

Each examination question sheet shall be signed and dated by candidate and candidate's examination number shall be noted thereon. It shall then be placed in small envelope provided and sealed. Exterior of small envelope shall bear candidate's number only. Completed drawings, etc., shall bear candidate's number only — not his name. They shall be folded and placed in the large envelope provided, and sealed. Rough drawings are to be included. Exterior of envelope shall bear candidate's number and not his name. Return both envelopes at completion of each section of examination.

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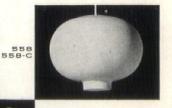
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RESIDES 4160 No. 39 Street, Milwaukee FIRM Kloppenburg and Kloppenburg, Milwaukee

DEGREE B. of Arch. University of Illinois 1957

Joined the Wisconsin Chapter, AIA as a Junior Associate in 1960

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Member of Student Association and a Junior Associate member of Wisconsin Chapter, AIA from 1955

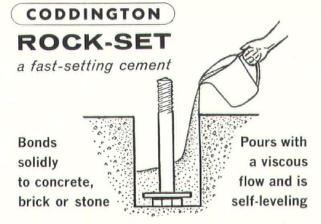
ROBERT V. PHILLIPS

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DEGREE Stout State College — B. S. and M. S.

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FIRM Kloppenburg and Kloppenburg, Milwaukee

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RESIDES 319½ Naymut Street, Menasha FIRM McMahon Engineering Company, Menasha

DEGREE ARCHITECTURAL ENGINEER, 1954 Faculty of Exact Sciences — University of Santo Domingo

New member, registered in Madrid, Spain and Dominican Republic

JAMES A. KURTZ

BORN September 25, 1936

RESIDES 1901 No. Prospect Ave., Milwaukee

FIRM Carl Schubert and Associates, Inc. LaCrosse through January 1963

DEGREE B. of Arch. University of Illinois 1959

New member

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BORN January 15, 1926, Winona, Minn. RESIDES 10217 Bellevue Blvd., Bellevue, Nebraska

WITH U. S. AIR FORCE SINCE 1959 DEGREE B. of Arch. University of Minn. 1951

Joined Wisconsin Chapter, AIA as Junior Associate member in 1960

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BORN September 12, 1932, Chicago, Illinois

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Four years Military service in the U. S. Air Force

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DEGREE B. A. and M. of A. University of Illinois

A member of Alpha Rho Chi Professional Architectural Fraternity

RAYMOND C. MATULIONIS

BORN June 15, 1934, Lithuania RESIDES 1642 E. Newton Ave., Milwaukee

FIRM Fitzhugh Scott, Milwaukee DEGREE B. A. University of Illinois 1960 Military Service with U. S. Marine Corp. Enjoys skiing, hunting, fishing and painting

THOMAS E. DE BUHR

BORN September 26, 1930, Milwaukee RESIDES Route 2, Box 379, West Bend FIRM Fitzhugh Scott, Milwaukee Attended University of Wisconsin-Milwaukee for 2 years

Military Service in U. S. Marine Corps. Enjoys hunting and woodworking

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BORN April 30, 1932

RESIDES 4427 Nakoma Road, Madison FIRM WEILER AND STRANG AND AS-SOCIATES, MADISON

DEGREE B. A. University of Illinois 1962 A member of the Student Chapter from 1959 through 1963. Military Service — Navy



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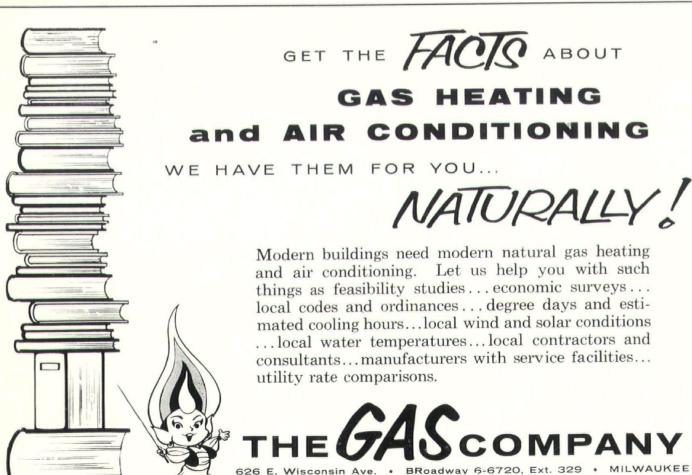
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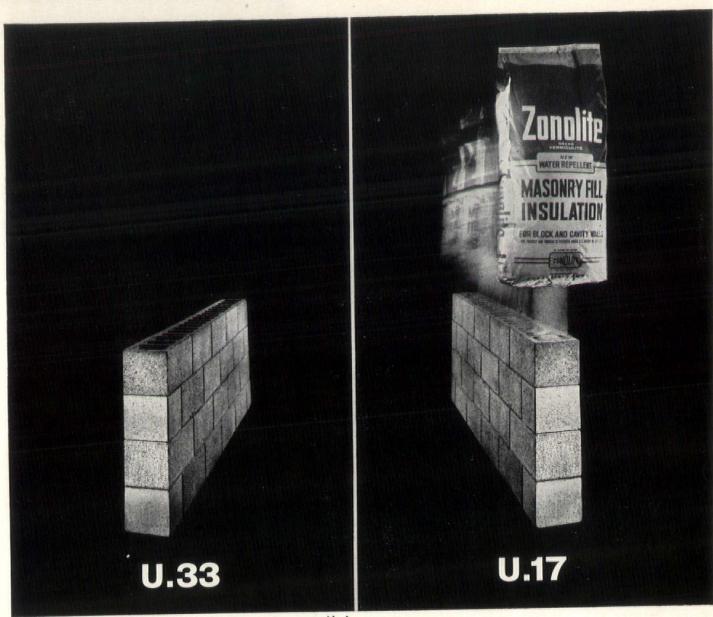
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chapter notes

The Board of Directors of the Wisconsin Chapter, AIA met on April 19, 1963 at Welch's Embers, Madison with the following present: Allen Strang, Mark A. Pfaller, Leonard H. Reinke, Francis Rose, William Weeks, A. A. Tannenbaum, Joseph Durrant, Robert Sauter and Emil Korenic.

Luncheon guests were members of the Wisconsin Registration Board of Architects and Professional Engineers, E. H. Berners, Ralph Kloppenburg, Mark Purcell and Secretary Cass Hurc.

Thirteen applications for membership were considered. Several terminations and transfers to the Wisconsin Chapter were approved. One Emeritus Membership was considered and validated.

The possibilities of a Student Association within the Chapter structure were discussed. Without a School of Architecture in the state, it would be virtually impossible to develop activities for such a group. Steps will be taken to express the Chapter's interest in the students and they will be invited to join the organization upon return to Wisconsin.

The Agenda for the Annual Membership Meeting was approved. The major issues will be a review of the past year by President Allen Strang, and bylaw changes as requested by the Institute. Bylaw changes affecting the classification of membership of Associates and Junior Associates will be considered for ratification by the membership. The Institute has directed that all Associates be termed Professional Associates and that Junior Associates be known as Associates.

Action was taken by the Board to rescind a courtesy of standing in the Chapter. The Chapter has assumed the cost of furnishing all Junior Associates with a subscription to the AIA Journal. Due to the fact that the subscription rate of the Journal has been raised to \$4.00 annually, the Chapter will give all Junior Associates the option of paying for the magazine themselves or of obtaining it through their principals.

The new Chapter Feebook, as revised, was approved for publication. The book will take on a new appearance and will be more of a technical document from now on. It contains more detailed information on documents and fees and will not be used as a general distribution Public Relations document. Consideration is being given to publication of a strictly Public Relations brochure to fill this void.

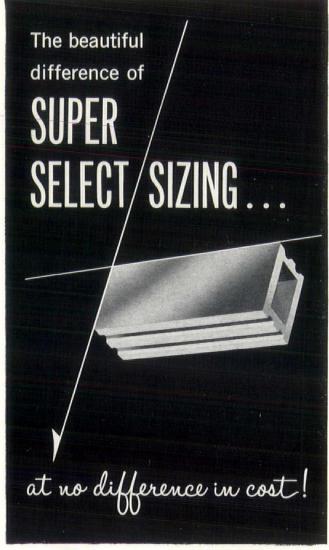
The Convention Committee Chairman reported on the 1963 Chapter Convention. The program, as offered, has developed an excellence in information and useful material. The product exhibits promise to be outstanding.

Merit Awards and Citations, for presentation at the convention were approved by the Board.

The meeting adjourned at 5:00 p.m.

news notes

Women's Architectural League of Milwaukee have their annual Picnic-Auction, Tuesday, June 18 at Connie Frank's home, 35947 Beach Drive in Oconomowoc. A nautical theme is planned. Members of other WAL groups and their friends are invited. Admission: \$2.00. For further information contact Mrs. Douglas Drake, 30855 N. Gordon Place, Milwaukee or call CO 4-8796.



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